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SAN FRANCISCO ART INSTITUTE

SFA EYE

October 29, 1973
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Well, the paper is finally starting to receive articles from concerned students about the school. Also we are receiving a variety of reviews and art pieces for the publication. This is a good start, but we need more to keep improving this publication, so if you have anything to contribute, drop it in our box opposite the front desk. Also don't forget we have staff meetings every other Tuesday at 12:30 in our office upstairs from the Diego Rivera Gallery. All are welcome to attend. Deadline for articles or works of art for the next issue is Friday, November 2nd. Thanks.

Rance Haig, Editor

shows

During the past two and a half years the Diego Rivera Gallery has sheltered a number of shows, all of which had one thing in common; nobody knew how they got there, and the majority lacked charisma, to say the least. The gallery as a place to show one's work has been abused, primarily because information about it has been vague up until the beginning of this year.

At one time the gallery was the main showplace for the school, and was handled in a way that would be expected. But with the new school came a new showplace, and the Diego Rivera Gallery departed a bit from the mainstream of the school's activity.

It appears that Eliot Ross, who was a graduate student at the time, undertook the responsibility of organizing shows between other local colleges and initiated a sign-up list for students on a first-come, first-serve basis. The concept of a general sign up list is a worthy gesture, but one that seems to have needed more supervision and organization of the shows.

Phil Linhares, who was primarily concerned with the Athol McBean Gallery, left for a year, and Helene Fried took the helm and attempted to reform the overall situation as it then stood. The Diego Rivera Gallery was opened up to students on the basis that their work would be submitted through the use of color slides and judged by a group of people, most of whom were enrolled in a class she was instructing. At present, the shows selected by this group have the gallery booked up through February, including faculty shows.

Once again, though, the gallery will be hung out to dry as the Student Unity Council (SUC) with the student body will attempt to coordinate the use of this space.

If the school lacks in any one area, it is in accomodating a student in presentation. One must learn the theatrical nuances of showing their work, or they might as well stay home and talk to a chicken. The gallery has the potential of becoming not only a dynamic part of this school's activity, but of the artistic community at large.

John Christian Anderson

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How rich do you feel? Can you REALLY afford $2,000 per year for tuition? Well, get ready, because that's just where it's going to be, unless we all get together and do something.

Eighty-five percent of the working budget at SFAI is comprised of tuition. Yet we certainly don't have 85% of the deciding power. I think we rate somewhere around 5%.
I'm sure we all understand what is meant by "cost of living". Each year it becomes increasingly more difficult to afford anything--especially two grand for tuition.

The increasing tuition could totally eliminate one-third of our student body who attend the Institute on Federally assured loans, grants, or other forms of financial aid. That could leave the school to stand as one fine elitist institution. Somehow I doubt that is what the founding fathers had in mind.

The tuition is being increased because our teachers are underpaid. I agree that our teachers should earn a fair salary, but certainly not at the cost of the students.

When I first came to the Art Institute last Spring, the tuition was $770. We were then told that the tuition for this fall was going to be $880, and lo and behold, tuition IS $900. I'd say that was some pretty swift maneuvring on the part of our administrators. They are now discussing (although usually not within the earshot of students) a proposed, additional, expensive increase... probably up to $1,000 per semester.

If you can easily pay $2,000 per year I guess you are extremely fortunate. However, if you are opposed to the tuition hikes, do something about it. Find out who your SUC representatives are, and let them know how you feel. A tuition strike would shut down all systems at the school. But only if there is enough support. It will all come down on you, so find out about it and act before its too late.

Sharon Golden

haven

As many students are very concerned about the problems concerning the Haven, I would like to inform everyone that there will be a special meeting concerning the Haven today at 4:30 PM in the conference room. All Student Unity Council members will be present to hear student gripes and ideas on how to improve the situation. So, if you have anything to say, you are urged to attend.

SUC has already been trying to correct some of the problems by having a representative meet with the owners of the Haven. The first big breakthrough is that in about two weeks the Haven will be offering bargainsandwiches from 50 cent to a dollar along with their other sandwiches. So remember, things can be done for the welfare of the students. Don't forget to come to the meeting if you want more things to happen.

suc

Here, again, is the list of Student Unity Council (SUC) members for this semester. If you have any gripes or questions about anything concerning the school, contact the following people, or come to the SUC meeting on Mondays at 4:30 PM in the conference room opposite the cafeteria.

Nina Hubbs—painting
George Duran—painting
Bruce Whitver—painting
Dan Gibson—photography
Bob Mayhew—photography
Susan Shaw—photography
Elizabeth Ross—printmaking
Helen Bottomly—printmaking
David Best—clay
John Anderson—sculpture
Virginia Giritlian—filmmaking
Jim Carter—filmmaking
Simon Edery—filmmaking
Nancy Herlands—printmaking

FUNDS

The Third World Student Association was informed in May of this year that Mayor Alioto had allocated 2.5 million dollars over a five-year period, for Community Cultural Centers and support throughout the San Francisco area.

The Community Coalition for the Arts, which is an un-incorporated organization of several dozen Artists, Neighborhoods, and Media Groups devoted to helping cultural expression, has won from the Board of Supervisors of San Francisco, a promise of 500,000 dollars per year for the next five years. The CCA formed community councils to oversee and participate in the spending of the money by the city.

Third World Coordinator Montford Cardwell and interested students attended the council meeting and implemented proposals from the Telegraph Hill Neighborhood Association, the Urban Arts program, and Third World Association of the San Francisco Art Institute. Our basic needs are facilities to perform, equipment, Academic Credit for Field Work, studio space and workshops.

The Art Commission was given the task of distributing the funds to various Cultural Centers. Mr. Ray Taliaferro, Chairman of the Art Commission Committee held open hearings during August to get an appraisal from the communities of their specific needs.

Thursday, October 11th, 1973, Mr. Taliaferro and Mrs. Ann Belka from the superintendant of the Fort Mason Complex, were guest speakers in the auditorium of SFAI. They were cordially received by the student body. With open discussion, Mr. Taliaferro informed us that the Art Commission is interested in obtaining the Fort Mason Complex as a Community Cultural Center with space available to anyone interested in using the facilities.

The Third World Student Association has joined forces with Mr. Joe Peretti of Bay Attitudes in hopes of getting a stronger position in the Government Revenue Sharing Funds. Although the Third World Student Association has implemented proposals and discussion, we would also like to ask every student at SFAI and every individual artist to support us by letting the Art Commission hear our concern for Revenue Sharing Funds for all artists in San Francisco.

Bob Henry

music

It is a mystery to me how Bluegrass arrived in San Francisco. A possible explanation is that Bluegrass is coming into vogue all over the world, and San Francisco is always a very hip place. Whatever the reason, it is a welcome surprise. Bl uegrass is not really "old timey" or Country and Western, but a fairly modern blend of old time, blues and jazz. It grew out of the Southeastern string bands of the 20's and 30's. Bill Monroe and his Blue Grass Boys (hence the name) were the first people to play Bluegrass as it is heard now. Bill Monroe joined the Grand Ole Opry in 1939 and introduced Bluegrass to the world in 1945 when he hire Earl Scruggs to play banjo in his band. Scruggs-style banjo, three finger picking, is an important part of all Bluegrass music. Bill Monroe invented the format for a Bluegrass band (guitar, fiddle, banjo, madolin, and bass and the high-pitched vocal harmonies), and originated the poker-faced seriousness which is the trademark of an accomplished band. Bl uegrass is thought of by many old-timers even today as a "showpiece" music, which is of little or no value because one cannot dance to it. So they say. . . in the past few months I have seen people invent many different dances to do to a Bluegrass beat. I find surprising the number of "city folks" who have recently discovered and adopted Bluegrass. The bands I have seen here are for the most part comprised of fairly recent Bluegrass converts. Here is the BIG surprise—some of them are good! I am not being condescending, some of them are truly terrible.

There are two outstanding Bluegrass occurances every week. Wednesday through Saturday night the music at Paul's Saloon is enough to bring tears to they eyes of a true Bluegrass fan. The Phantoms of the Opry are precise, but not too slick for a listener to get some feeling from the music. They really enjoy what they're doing, and this comes across, but there is also a great understanding of music, and sensitivity towards their material. Paul's on almost any night, is extremely intimate, that is to say, packed. It is hot, smokey, crowded and noisy and very much worth the discomfort.

On Saturday afternoon there is a Bluegrass jam at The Orphanage. Parts of this are broadcast on KSAY from 1:00 to 4:00. Upstairs one can hear such delights as "Skunk Cabbage" (appropriately named, for they do stink out loud) but downstairs there is usually some very fine music. This is where the pros and non-pros meet and greet and exchange their favorite tunes. There are samples of many different styles of music and approaches toward it. This is exciting, good fun, anybody joins in.

If you like Bluegrass music, or would like to like it, try out these places. I'm going to do some more shopping around. If you want to find some more completely subjective reviewing, check the SFA EYE in two weeks.

Katherine Kallick

A documentary slide presentation LIVING IN AMERICA, 1970-1973, Slides by Richard Gordon in honor of Walker Evans 70th Birthday, November 2 1973, 8 PM, Kresge College, Rm 321, University of California, Santa Cruz.

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godard

Godard, probably the only genius working in film today, realizes that everything belongs in a film. He learned this from Dziga Vertov, who once said, "If it moves, shoot it". Nicholas Ray, one of Godard's mentors, appeared in Berkeley last week with his film JOHNNY GUITAR.

Ray had a patch over one eye, a beer belly hanging down over his belt, and seemed to be drunk as a skunk. He looked like a character out of a grade B movie. REBEL WITHOUT A CAUSE, another Ray film, hasn't worn the years too well and a lot of the dialogue in JOHNNY GUITAR was ludicrous, but the film did display a man with a true understanding of the cinema. In one scene, such as the attempted escape of the Dancing Kid gang, Ray could, in purely cinematic terms, convey more than most ninety minute films. The gang, turned back at the pass by explosions from railroad construction, comes across some of the work crew as they head back to the valley. The outlaws thunder by, the posse and gunfire can be heard in the distance, but the men do not look up from their work. The track must be laid; inexorable technology has no time for the cowboy.

The film, released in 1953, is also didactic, and took an anti-McCarthy stand. It is interesting that the criticism was placed in the distant context of the wild west.
I can see why Godard liked Ray. His films enter the real world of social confrontation and though they contain sections that are embarrassing, they also contain moments of filmmaking at its commercial best.

Richard Casey

films

Well, folks, I've just found the poop on a new film(s) that the Great Yellow Father has put on the market. Number one: It's called SO-185. The word name for it is Kodak Rapid Process Copy Film. It was designed for the direct production of slides with the same tonal relationship as the original. The poop sheet for it tells to to use Kodak RP-X-Omat chemicals in a Kodak RP-X-Omat processor, but since I don't have one of them things I'm going to run a gama curve using D-76 and also D-19. The results will be in the photo lab for those interested. Number two: This one is called SO-015. It's a sheet film used to make enlarged negatives. The reversing chemistry is right in the film, just like the SO-185. The Kodak tech. rep. told me to use Dectol 1:1 for 90 seconds to two minutes. So for all you blueprint fans, here's a new one for you. It's supposed to be better than High Speed Dupe Film, (2575) also better than the sheet version of Fine Grain Direct Positive. Now for the third goodie I've found. It's been around for years. The two bit photo machines use it. It's called Super Speed Direct Positive Paper. It comes in 4X5, 5X7, 8X10 and also rolls of 200'. Now what you do with it is just use it like regular sheet film (Tri-X, HP-4, etc.) and use the chemicals that you can buy for it and you get a positive, just like in Mr. Land's kind of camera. So for all of you who hate printing, here is your answer. I've ordered some of the paper and will be shooting it next weekend and I'll let you see the results. They'll be in the photo lab.

Bill Goldstick

Arica Open House: "The Science of Mysticism", every Wednesday evening at 7:30 PM, Arica Institute, 580 Market Street, San Francisco, Ca. 986-8800. Admission is free.

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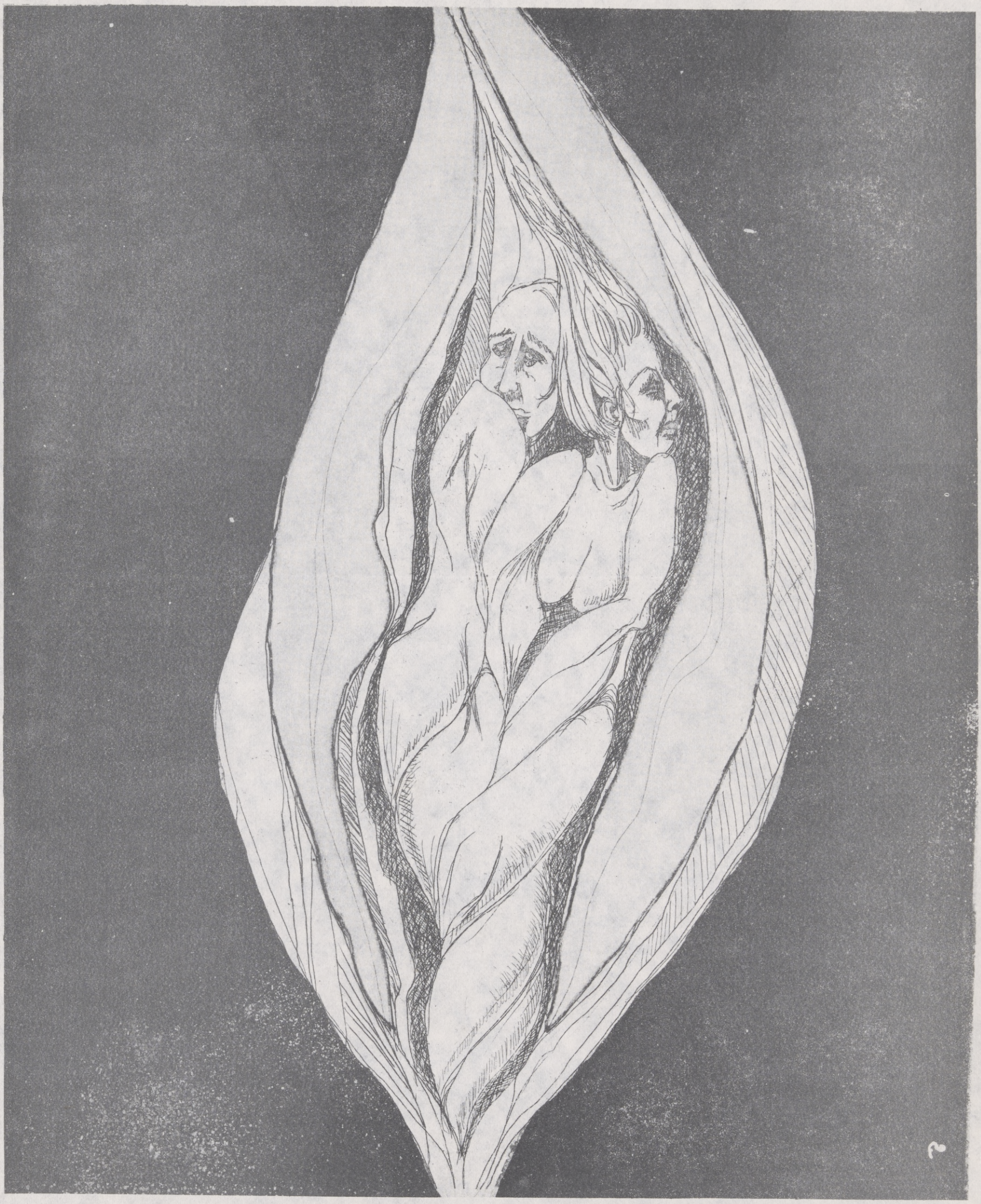
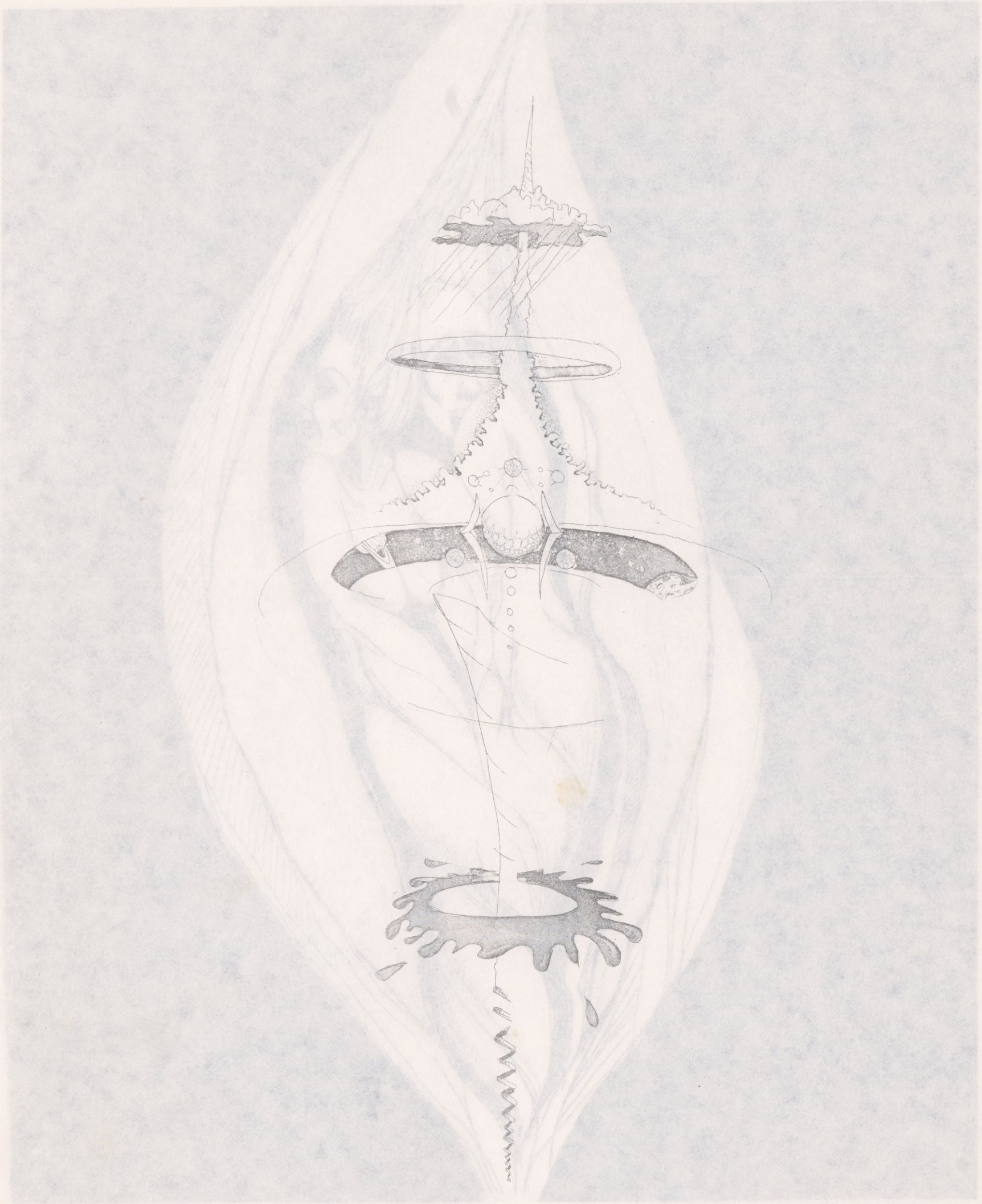


Patricia Masters



A. Hopkins